

# CANYON

The regular Bay Area showcase for personal and avant-garde films.

'76

Shows(unless otherwise noted) on Thursdays 8:30 PM at the San Francisco Art Institute, 800 Chestnut St., San Francisco. Admission \$1.75. For information call 332-1514. Free coffee.



Malcolm Le Grice

## APRIL 8. THE MULTI-SCREENED FILMS OF MALCOLM LE GRICE WITH MALCOLM LE GRICE IN PERSON SPECIAL LARGE SCREEN

For those of us who were fortunate enough to attend the London Film Festival in 1973, not only did we find it to be one of the most comprehensive, in terms of quality, but we were able to view for the first time the works of the young British film-makers. At first sight it appeared to be a rather fledgling group, although serious and intelligent. As the three week festival wore on, there appeared to emerge a few strong voices and foremost among them was that of Malcolm LeGrice. At the time, Jonas Mekas wrote of him in the Village Voice:

"I find Malcolm LeGrice by far the most important film artist working today in England, or maybe even in Europe. His work is serious, inspired and inspiring, original, and very very beautiful. His work is formal and direct and deals with the basic capabilities of cinema. Almost all of it is in the multiple projection area and I think he's the most important artist who has worked with multiple projections yet."

Perhaps the most informative description comes from LeGrice himself: "All of my work as a film-maker, except for one or two films, has involved non-standard projection facilities, the simplest of which has been double projection, 16mm, side-by-side. This inconvenience of method intention has meant that most of my work is not easily distributed or screened, and I have had to present almost all of the shows of my work, traveling with it and organizing the machinery.... I have become increasingly concerned with the actuality of the projection situation (the only tangible point of existential reality for the audience), making it the PRIMARY basis of experience and meaning. It has occurred to me that it is useful to distinguish between an epistemological and a phenomenological approach to film (though both concepts must be understood as linguistic contrivances with strictly limited application to EXPERIENCE)... The rejection of almost all aspects of the prevalent cinematic culture by myself and most of the current avant-garde, post-underground film-makers, has made the phenomenological alternative more attractive. In a sense, the re-invention of cinema from SCRATCH... or at least from celluloid, projector lamp, light, screen, duration, shadow, emulsion, and scratch.... However, I am not interested in an academic understanding, which I view as a subtle means for the destruction of experience and consideration of experience. I am only interested in the PROCESS of action-on (making) and the PROCESS of active experience in

relationship-to (viewing). Both are ongoing and in constant flux, the meaning or effect of a work undergoing constant modification (and constantly modifying), in its passage through the world. The notion of 'fixity of meaning' for a work, somehow held within it as an essence, is an illusion encouraged by our cultural habits of passive awareness. I am interested in transformation, the modes and qualities thereof, and in creation---the bringing about of unpredictable events which existed nowhere before their realization."

## AFTER MANET, AFTER GIORGIONE, LE DEJEUNER SUR L'HERB OR FETE CHAMPETRE (1975)

"It derives its situation from the two paintings to which the title refers and extends some of the concept of four people in a landscape to provide some of the basis for the formal structure of the film. The working title for the film was QUARTET and the number four is continually reflected in various ways through the work. Four 'actors,' four cameras (worked by the same four people who appear in the film---no other person was present at the shooting), four sections to the film, each of 400 feet length, four screens for the projection, the use of the four major types of film stock, black and white negative and positive, colour negative and positive. Though the notion of four works as a formal device, the attitude of the film is 'procedural' rather than formal." ---M. L. G.

## AFTER LUMIERE, L'ARROSEUR ARROSE (1974)

"It handles in a single screen way a similar area of problematic relying more evidently on speculation by the audience of the 'out of shot' state of affairs, and on the expected development of the work. Like the Manet film, it is based loosely on another work, in this case adding a character who does not feature in the Lumiere film. Both works are concerned with cinematic procedures and with the audience procedure in structuring the material." ---M. L. G.

## HORROR FILM I (1971)

"Light from three projectors, passing through film loops of simply changing colour is cast onto a single screen area. I perform between the screen and the projectors casting shadows at various points in the cinema space. What is seen (which is quite complex) can always be related by the viewer to how this is produced (which is simple)." ---M. L. G.

## BERLIN HORSE (1970)

"This two screen film is the last of my films which deal with image transformation through printing and re-filming." ---M. L. G.

## FRIDAY, APRIL 9: EARLY ABSTRACT FILMS MALCOLM LE GRICE WILL SHOW EARLY FILMS AND

## SLIDES FROM HIS PRIVATE COLLECTION AND LECTURE ON THE HISTORY OF ABSTRACT CINEMA.



BARN RUSHES by Larry Gottheim

## APRIL 15: TWO FILMS BY LARRY GOTTHEIM WITH LARRY GOTTHEIM IN PERSON

Larry Gottheim, whose films have been shown all over America and in Europe, is one of the most exciting film-makers working today. His films are for the most part rigidly structured but in a way which fully expresses the lyric sense and the natural beauty contained within. His earlier films, HARMONICA and HORIZONS were well-received here at Canyon Cinematheque in the fall of 1974. Now, on his first West Coast tour, he will be presenting his recently completed MOUCHES VOLANTES.

## BARN RUSHES (1971 34 min.)

"A series of 8 intermittent glides past an upstate NY barn. The barn, gently bobbing on the screen, reveals its changing silhouette, itself a screen. Each subsection, separated from the others by light-struck film-ends into which the illusion descends (and from which it emerges), records a different day/time/light situation. A radiant serenity resolves the impositions explored in the film: between background-movement/foreground-movement, transparent/opaque, sky/earth, figure/ground, flat/solid and others. One savors the ballet of movement, memory and anticipation. One wants to know truly the simple beauty of the barn, to comprehend. We see it again and again, but always it eludes our grasp. The eye is pleased, the mind keeps on transcending." ---L. G.

## MOUCHES VOLANTES (1976 69 min.)

"Three elements, at first quite independent, struck me deeply, were brought together: this title which suggested much to me; this narration by Angelina Johnson of the story of the life of her husband Blind Willie Johnson; and groups of visual material, light fragments from my own world and preoccupations.... I sought out and attempted to bring to light pre-existing but not consciously

planned relationships between the visual imagery and the fixed (in three sound 'shots') verbal-musical aural flow.

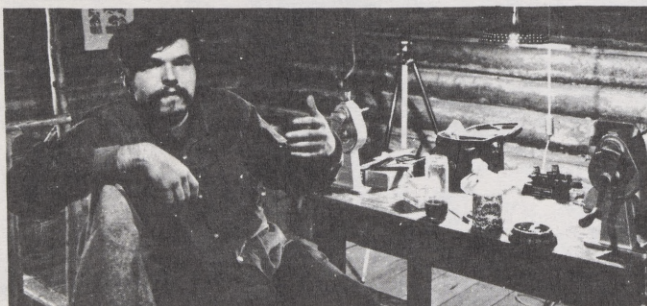
"Thus a film of relationships---formal ones, between word and image, sound and image, image and image, one formal section and another of these twice-seven units; elusive floating fragments of narrative, relationships among people and motifs related to me and among those from another person's life and its relationships.

"As in all my films, the basic processes of cinema, the exposing of film stock to light, here the stringing together of linear patterns of sound and image, become metaphors, embodiments of acts of coming to feel, coming to know.

"The external arrangement of material allows discoveries to be made that have to do with a flow of images, purely visual, and this 'same' flow of vision transformed by its marriage with sound. The film, very far from a traditional sound narrative, still has much to do with the essence of cinema narrative.

"Words, images, sounds, light, flows of energy leaping and cavoring in consciousness, taking form. A celebration of elusive relationships." ---L. G.

"MOVING OBJECTS in the vitreous humor, commonly called 'flying gnats' (mouches volantes or muscae volitantes). Sometimes these look like strings of pearls or groups of circles with bright nuclei.... That these motions are real and not simply apparent is easily proved by holding the head erect and looking towards the sky through a window pane, and at the same time noting some fixed mark on the glass; then, as a rule, the entoptical appearances will be seen to move slowly downwards, across the field of view.... In making such observations there is a strong temptation to try to look at one of these 'gnats' that is near the point of fixation so as to see it better; which makes it seem to fly away without ever being overtaken. This curious effect is probably the explanation of the name mouches volantes. This apparent motion is not to be confused with a real motion." ---H. von Helmholtz, *Physiological Optics*, Vol. I (1856)



Stan Brakhage (photo by Arnold Gassan)

## SATURDAY, APRIL 17: STAN BRAKHAGE'S NEW FILM "SINCERITY, REEL #1" PLUS EARLIER FILMS

## WITH STAN BRAKHAGE IN PERSON

This evening's presentation will feature films representing all of Brakhage's various styles and methods of film-making from the earliest sound-psychodramas, early hand painted, later hand painted, to his autobiographical work-in-progress, SINCERITY---REEL #1.

Nothing really needs to be said here concerning Brakhage and his work, except that he has probably had more influence on independent film-making in this country than any other human being alive. Our program will include the following films:

## DESISTFILM (1954 7 min.)

## THE WAY TO THE SHADOW GARDEN (1955 10 min.)

## FLESH OF MORNING (1956 25 min.)

## DAYBREAK and WHITEYE (1957 8 min.)

## CAT'S CRADLE (1959 5 min.)

## HE WAS BORN, HE SUFFERED, HE DIED (1974 7 1/2 min.)

## SINCERITY, REEL #1 (1975 30 min.)

"This, the first completed reel of work-in-progress, draws on autobiographical energies and images which reflect the first 20 years of my living. I have three definitions of the word SINCERITY to sustain my working along these lines of thought with this autobiographical material: (1) Ezra Pound's marvelous mis-translation of a Chinese ideogram---"Sincerity... the sun's lance coming to rest on the precise spot verbally"... (of which I would change, for my purposes, the last word to "visually"), and (2) Robert Creeley's trace-of-the-word for me on the back of a Buffalo restaurant menu---"sym---keros... same---growth (Ceres) create... of the same growth", and (3) Hollis Frampton's track-of-it to 'the Greek', viz---"a glazed pot (i.e. one which will hold water)". This film might best be seen, then, as a graph of light equivalent to autobiographical thought process." ---S.B.

College CUNY. Most recently, the State University of New York at Buffalo has been hospitable to film art and myself. Moved to a small farm at Eaton, New York, in mid-70, where I now live (an activity enriched and, presumably, prolonged by the location) and work." ---H.F.

Hollis Frampton is this year's visiting film-maker at the San Francisco Art Institute.

"Hapax legomena are, literally, 'things said once'. The Greek scholarly jargon refers to those words that occur only a single time in the entire oeuvre of an author, or in a whole literature. The title brackets a cycle of seven films, which make up a single work composed of detachable parts, each of which may be seen separately for its own qualities. The work is an oblique autobiography, seen in stereoscopic focus with the phylogeny of film art as I have had to recapitulate it during my own fitful development as a film-maker. HAPAX LEGOMENA incorporates what I could learn along the way of making it, and includes my own false starts and blind alleys... what T.E. Hulme once called 'the cold walks, and the lines that lead nowhere'. Such 'double-vision'---that is, the superimposition of a personal myth of the history of one's art upon a factual account of one's own persona---certainly does not originate with me. At least, I believe I see ample precedent in the last two books of James Joyce." ---H.F.

"To my best judgement (it) is the most important work of cinema produced in this country in the year 1972." ---Jonas Mekas, *Village Voice*

The seven parts of HAPAX LEGOMENA are:

## I: NOSTALGIA (1971 36 min.)

## II: POETIC JUSTICE (1972 31:30 min.)

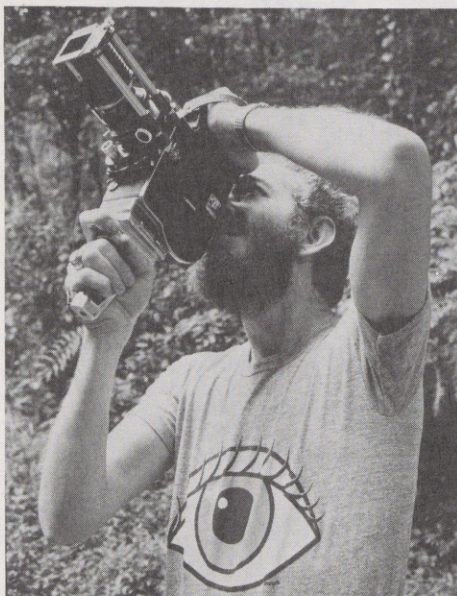
## III: CRITICAL MASS (1971 25:30 min.)

## IV: TRAVELING MATTE (1971 33:30 min.)

## V: ORDINARY MATTER (1972 36 min.)

## VI: REMOTE CONTROL (1972 29 min.)

## VII: SPECIAL EFFECTS (1972 10:30 min.)



Hollis Frampton (photo by Marion Faller)

## APRI 22: HOLLIS FRAMPTON'S "HAPAX LEGOMENA"

## SPECIAL TIME 7:30 (1971-72 3 hours 22 min. complete)

## SPECIAL BARGAIN PRICE \$2.50

## WITH HOLLIS FRAMPTON IN PERSON

It is a very great pleasure to be able to present one of cinema's great innovators, who has produced over forty films totaling over twenty hours, and who is also a film theorist of considerable renown. Of him Annette Michelson has said:

"Hollis Frampton is unquestionably one of the most remarkable talents to have emerged within the context of independently produced cinema in this country. One might, in fact, say that this work introduces a new mode of syntax and grammar into film esthetics. Frampton... is also, among our film makers, the most widely and deeply cultured, and his attempt to retrieve for his medium, the rigor and subtlety of those scientific and humanistic disciplines which compose his exceptionally interesting intellectual formation, represents something quite unique."

## "Short Autobiography"

"Born in Ohio, United States by Caesarian section, on March 11, 1936, towards the end of the Machine Age. Educated (that is, programmed: taught table manners, perspective, hayfever, the use of the semicolon, and so forth) in Ohio and Massachusetts. The programmers' intention being, in most cases, unserious, the process resulted in satisfaction for no one. Studied (sat around on the lawn at St. Elizabeth's) with Ezra Pound, 1957-58. That study is far from concluded. Moved to New York City in March, 1958; lived and worked there more than a decade. People I met in lower Manhattan composed the faculty of a phantasmal 'graduate school'. Began to make still photographs at the end of 1958, and continued to do so for some years. Nothing much came of it. Fumblings with cinema began in the Fall of '62; the first films that I will publicly admit to making came in early 1966. Since then, there have been others. Worked, for years, as a film laboratory technician. Taught: at the Free University of New York, School of Visual Arts, The Cooper Union, Hunter

## THURSDAY THROUGH SUNDAY APRIL 29-MAY 2 THE 14TH ANNUAL ANN ARBOR FILM FESTIVAL TOUR

Canyon Cinematheque is again pleased to present the official Ann Arbor Film Festival Tour, selected from over 350 films screened at Ann Arbor, Michigan, last month. The Ann Arbor Film Festival is the oldest festival in the U.S., dedicated to personal and independent films. They range in style from pure experimental and conceptual structural explorations to documentaries, animation, and dramas. All forty-odd films on the tour will be shown on five completely different programs: Thursday, April 29th at 8:30 P.M.; Friday, April 30th at 8

and 10 P.M.; and Saturday, May 1st at 8 and 10 P.M. Highlights chosen from those programs will be shown on Sunday, May 2nd at 8 and 10 P.M. (two different programs). So bring a pillow, popcorn, have a cup of coffee, and nestle in for this marathon cross-section of avant-garde film. Tickets are \$1.75 per show. Bargain series tickets go on sale at 8 P.M., Thursday, April 29th.

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/Canyon Co-op Office/Industrial Center Building, Room 220/Sausalito, CA 94965.

# CINÉMATHEQUE